MESSIAH

George Frideric Handel
Dunedin Consort & Players

DUBLIN VERSION, 1742

JOHN BUTT director

SUSAN HAMILTON soprano
ANNIE GILL contralto
CLARE WILKINSON contralto
NICHOLAS MULROY tenor
MATTHEW BROOK bass

PART THE FIRST

1		Grave - Allegro moderato	3.05
2	*Tenor:*	Comfort ye my people	3.16
3	*Tenor:*	Ev'ry valley shall be exalted	3.10
4	*Chorus:*	And the glory of the Lord shall be revealed	2.56
5	*Bass:*	Thus saith the Lord of Hosts	1.17
6	*Bass:*	But who may aide the day of His coming	3.13
7	*Chorus:*	And He shall purify	2.27
8	*Alto:*	Behold, a virgin shall conceive	0.19
9	*Alto:*	O thou that tellest good tidings to Zion	3.38
10	*Chorus:*	O thou that tellest	1.32
11	*Bass:*	For behold, darkness shall cover the earth	2.03
12	*Bass:*	The people that walked in darkness	3.27
13	*Chorus:*	For unto us a child is born	3.48
14		Pifa (Pastoral Symphony)	2.46
15	*Soprano:*	There were shepherds	0.11
16	*Soprano:*	And lo, the Angel of the Lord	0.16
17	*Soprano:*	And the angel said unto them	0.28
18	*Soprano:*	And suddenly there was with the angel	0.16
19	*Chorus:*	Glory to God in the highest	1.54
20	*Soprano:*	Rejoice greatly, O daughter of Zion	6.19
21	*Soprano:*	Then shall the eyes of the blind be open'd	0.23
22	*Soprano:*	He shall feed His flock like a sheperd	5.07
23	*Chorus:*	His yoke is easy, his burthen is light	2.18

PART THE SECOND

24	*Chorus:*	Behold, the lamb of God	3.09
25	*Alto:*	He was despised	11.30
26	*Chorus:*	Surely, He hath borne our griefs	1.46
27	*Chorus:*	And with His Stripes we are healed	1.41
28	*Chorus:*	All we like sheep have gone astray	3.42
		Appendix	
29		But who may abide	0.27

PART THE THIRD

1	*Tenor:*	Recitative: All they that see Him	0.42
2	*Chorus:*	He trusted in God that he would deliver him	2.14
3	*Soprano:*	Thy rebuke hath broken His heart	1.51
4	*Soprano:*	Behold, and see if there be any sorrow	1.22
5	*Soprano:*	He was cut off out of the land of the living	0.16
6	*Soprano:*	But thou didst not leave His soul in hell	2.12
7	*Chorus:*	Lift up your heads, O ye gates	3.06
8	*Tenor:*	Unto which of the angels	0.17
9	*Chorus:*	Let all the angels of God worship Him	1.26
10	*Bass:*	Thou art gone up on high	3.00
11	*Chorus:*	The Lord gave the word	1.07
12	*Soprano,Alto:*	How beautiful are the feet	3.35
13	*Bass:*	Why do the nations so furiously rage together	1.27
14	*Chorus:*	Let us break their bonds asunder	1.48
15	*Tenor:*	He that dwelleth in heaven	0.21
16	*Chorus:*	Hallelujah	4:02
17	*Soprano:*	I know that my redeemer liveth	5.11
18	*Chorus:*	Since by man came death	2.03
19	*Bass:*	Behold I tell you a mystery	0.36
20	*Bass:*	The trumpet shall sound	8.28
21	*Alto:*	Then shall be brought to pass the saying	0.12
22	*Alto, Tenor:*	O death, where is thy sting	0.59
23	*Chorus:*	But thanks be to God	2.07
24	*Soprano:*	If God be for us	4.28
25	*Chorus:*	Worthy is the lamb that was slain	3.18
26	*Chorus:*	Amen	4.50
		Appendix	
27		He that dwelleth in Heaven shall laugh them to scorn	0.11
28		Thou shalt break them with a rod of iron	2.03

MESSIAH – G.F. Handel (Dublin Version, 1742)

Why the Dublin version?

Choosing to perform Handel's *Messiah* in the version presented at its very first performances, in Dublin (13 April and 3 June, 1742), does not mean that we are presenting the work in its 'best' or indeed in its entirely 'original' form. Handel seems to have composed the oratorio with no specific performers in mind, so he was prepared to adapt it for each production in turn; indeed, around ten versions are discernible in all. He certainly made some revisions in Dublin for those singers who were not of the same calibre as he enjoyed in London, so there has sometimes been a tendency to view this first performing version as critically compromised by supposedly inadequate forces. Nevertheless, there is much to be gained from reconstructing the Dublin version (albeit something which cannot be done with total certainty) and, particularly, attempting to use roughly the same size of vocal forces and a similar apportionment of soloists. Some of Handel's cuts made during the preparations for the Dublin performances were clearly designed to enhance the flow of the piece; these were retained in subsequent performances and thus do not reflect the inadequacy of the first performers.

Other changes were positive reactions to the qualities of specific singers available in Dublin. Most significant here was Handel's decision to present one lyrical alto aria in each of the three parts to Mrs Susannah Cibber, sister of Thomas Arne. Cibber was best known as an outstanding actress, but had recently undergone the scandal of an extra-marital affair, the details of which had been described in court in astonishingly unambiguous detail. Her appearance in Dublin marked the beginning of her return to public life at a safe distance from London; although by no means expert as a singer, her performances brought a quality of expression that was clearly outstanding. The

aria 'He shall feed His flock' in Part 1, originally cast for soprano in Bb major, was therefore transposed down to F major to suit Mrs Cibber. The aria from Part 2 ('He was despised and rejected' – and, as it happened, a particularly prescient text for the singer concerned) was already in the correct range and, in Part 3, Handel transposed the aria 'If God be for us, who can be against us?' from G minor (soprano) to C minor, thus giving Mrs Cibber the final aria, conventionally reserved for the leading soloist.

The other major change is the replacement of the original version of the aria 'How beautiful are the feet' (from Romans, as chosen by Charles Jennens, the compiler of the libretto) with a duet for two altos and chorus, setting the text beginning with the same line from Isaiah 52:7-9. Thus the opening musical material is very similar to the original but thereafter departs entirely with the chorus section 'Break forth into joy'. This suggests that Handel was keen to adapt the work for the vocal forces available in Dublin, particularly the men of the two cathedral choirs, who were adept at singing in this 'verse anthem' style.

While Handel had the services of a professional Italian soprano, Christina Maria Avoglio, the remainder of the soloists were drawn from the two cathedral choirs: two male altos shared out the remaining alto solos (Joseph Ward and William Lamb); the tenor arias and recitatives were taken by James Bailey, and John Mason and John Hill sang the bass solos (Hill apparently taking only 'Why do the nations so furiously rage together?'). Mason and Lamb were former children of the Chapel Royal in London, and may well thus have encountered Handel before. In true cathedral fashion, all these soloists also formed the core of the chorus, so the work was not only given a broad spectrum of solo vocal colours but also a much more intimate and flexible chorus than many later performances (assuming a distinction between solo and choral forces) would lead us to expect. Another factor to consider is that Handel had used the music that was to constitute five of the *Messiah* choruses

as Italian duets, a year or so before. To Handel, at least, these intimate but also intensely energetic and virtuosic duets would have been in his mind when he wrote and directed the first performances of *Messiah*.

The challenge then, in this recording, has been to try to recapture something of the freshness of the first public performances of *Messiah*, imagining what it was like to hear the work for the very first time when many moments must have been quite unexpected. By analysing the lists of adult singers in the two cathedral choirs and subtracting the number who were likely to have been ordained (and thus excluded from secular performances) Donald Burrows has suggested that the original chorus probably consisted of no more than three or four voices to a part. This certainly allows us to capitalise on the existing strengths of the Dunedin Consort, which comprises singers who are equally adept at solo, ensemble and choral singing. We have thus been able to apportion the solo areas in more or less exactly the way Handel did (although we have slightly altered the way in which the two 'cathedral' altos are employed). We have also kept in mind the virtuosic origins of at least some of the choruses and the level of detail and expression that a smaller group of expert singers might be able to achieve.

The sequence of movements in the Dublin version also brings its own particular pacing: the alto versions of the final arias of Parts 1 and 3 create a more striking contrast between the increased mellow character of each aria and the respective final chorus. With the various cuts and abbreviations made towards the end of Part 2, there is, conversely, rather more momentum from the end of 'How beautiful are the feet' towards the 'Hallelujah' chorus. We have also borne in mind the division of each part into 'scenes', which is provided in the libretto for the London performances of 1743. Handel would, in all likelihood, have paced his oratorios in much the same way as he did for his operas.

The Dublin orchestra, expertly led by Matthew Dubourg, comprised only strings, two trumpets and timpani, although the exact size is unknown. Handel had his own organ transported to Ireland, according to a letter discovered by Burrows, so this was presumably used in the *Messiah* performances, perhaps by the composer himself (it is mentioned specifically for the new version of 'How beautiful are the feet'); we assume that the harpsichord was used much of the time too.

Towards a text of the Dublin version

The seminal work in deciding which movements and versions belonged to each performance of *Messiah* was undertaken by Watkins Shaw, but several details remained uncertain. Later scholars, Donald Burrows in particular, have made considerable strides in circumscribing the range from which choices for the Dublin version can be made.

There are, essentially, four main sources of information for the Dublin version: the original autograph score (British Library); the 'conducting' score (Bodleian Library, Oxford), prepared by Handel's assistant, J.C. Smith the elder; the libretto printed for the Dublin performances; newspaper reports. One copy of the libretto (British Library) is fairly comprehensively marked up in pencil with the names of Dublin soloists, so this has generally been taken as the main source of information on who sang what. Unfortunately, the situation is not a simple as it might sound since the libretto contains several obvious errors and the apportionment of solos is not always consistent with that in other sources. While the newspapers clearly state that Signora Avoglio sang the soprano solos in the first performance, the pencilled notes in the libretto unequivocally assign these to 'Mrs Mclean'; perhaps the latter took over in the second performance.

The two arias adapted for Mrs Cibber and the new duet and chorus version of 'How beautiful are the feet' are the most certain elements of the Dublin version. Next in level of likelihood are the cuts that Handel made in preparing the Dublin performances: these probably included the shortening of the *∂a capo* for 'The trumpet shall sound', the contraction of the duet 'O death, where is thy sting', and the dramatic shortening of the bass aria 'Why do the nations so furiously rage together?'. The libretto implies that three arias are replaced by recitatives: 'But who may abide the day of His coming?', bass (Part 1); 'Thou art gone up on high', bass, (Part 2); and 'Thou shalt break them with a rod of iron', tenor, the final aria of Part 2. Although a recitative version does indeed survive for 'But who may abide', this is found in sources considerably later than those used for Dublin, and may well be of doubtful authenticity. Moreover, the bass aria as it appears in the conducting score itself contains a cut towards the end, which could suggest that Handel had already shortened it with the Dublin singer in mind. For this recording, we have decided to adopt the full bass version of the aria in the sequence of the recording, placing the surviving recitative version in the appendix of release 1.

There is no trace of a recitative version of 'Thou art gone up on high' in either the Dublin sources or in later copies; the title 'recitative' in the libretto may well thus be one of its many misprints, so we have recorded the aria in its original bass version. There is an authentic recitative version of 'Thou shalt break them' in the conducting score (to be appended to the recitative 'He that dwelleth in heaven shall laugh them to scorn'), so this was most likely the version used in the Dublin performances. We have provided this extended recitative without aria in the main sequence of the recording, presenting the original recitative and aria in the appendix of release 2.

The issues surrounding the Dublin version of 'Rejoice greatly!', the soprano aria of Part 1, are complex. Handel originally conceived this as a full da

capo aria in 12/8 metre. At some stage he shortened this version, by ingeniously cutting the second half of the A section and then reusing much of this as the modified *da capo* (this formed the basis for the final version, in 4/4 time). Given that all trace of the 12/8 version is now missing from the conducting score, we have no direct evidence of how Handel may have performed it in Dublin. Certainly, this aria is marked 'da capo' in the Dublin libretto (unreliable though this sometimes may be), so we have opted for the full-length version. Moreover, given that Avoglio was perhaps the most professional singer in the entire vocal complement, it makes sense to enlarge her role (particularly since she has lost both 'He shall feed His flock' and 'If God be for us' to Mrs Cibber, undoubtedly the greater celebrity but probably not the greater singer). We have also followed the annotation in the Dublin libretto by which the sequence of four short tenor pieces ('Thy rebuke hath broken his heart' to 'But thou didst not leave') is given to soprano ('Mrs Mclean').

Given that Handel seemed to have gone out of his way to enlarge the 'Pifa' in the autograph and that the original shorter version is only positively documented for later performances, I have assumed that the longer version belonged to the Dublin version. Another difficult case involves the four extra bars in the first aria, 'Ev'ry valley shall be exalted', which essentially double the length of the *piano* alternating figure in the opening and closing ritornellos. There is no way of determining when these were cut, although secondary copies suggest that they had disappeared fairly early in the history of the work. If there were ever an occasion to hear them, this would most likely be in the Dublin version.

I am particularly grateful to the *Center for Computer Assisted Research in the Humanities* (CCARH), Stanford University, California, for allowing us to use their performing materials for *Messiah*. This edition takes Friedrich Chrysander's nineteenth-century edition as its starting point, with revisions

by Nicholas McGegan, Eleanor Selfridge-Field and John Roberts. I have adapted this multiple-version resource for the Dublin version, undertaking further revisions and corrections of the text (these will be added to *CCARH*'s materials). I am particularly grateful to Donald Burrows for some excellent spirited discussion of the Dublin version; however, he should be held by no means responsible for any of the decisions I have had to take in relation to the more contentious areas of the Dublin text.

John Butt

A longer version of these notes, together with full references to relevant sources, is available on the ***Dunedin Consort*** website, **www.dunedin-consort.org.uk**.

This recording is dedicated to the memory of
Prof. Wilfrid Butt (2 May 1922 – 1 May 2006),
who died whilst the recording sessions were in progress.

MESSIAH

PART THE FIRST

1 Grave – Allegro moderato

2 **Tenor** (Nicholas Mulroy)
Comfort ye, comfort ye my people, saith your God; speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardon'd. The voice of him that crieth in the Wilderness: Prepare ye the Way of the Lord, make straight in the Desert a Highway for our God.

3 **Tenor** (Nicholas Mulroy)
Ev'ry Valley shall be exalted, and ev'ry Mountain and Hill made low,
The Crooked straight, and the rough Places plain.
Isaiah 40: 4

4 **Chorus**
And the Glory of the Lord shall be revealed,
and all Flesh shall see it together;
for the Mouth of the Lord hath spoken it.
Isaiah 40: 5

5 **Bass** (Matthew Brook)
Thus saith the Lord of Hosts; Yet once a little While,
and I will shake the Heav'ns, and the Earth, the Sea, and the dry Land:
And I will shake all Nations; and the Desire of all Nations shall come.
Haggai 2: 6-7

The Lord whom ye seek shall suddenly come to His Temple,
ev'n the Messenger of the Covenant, whom ye delight in:
Behold He shall come, saith the Lord of Hosts.
Malachi 3: 1

6 **Bass** (Matthew Brook)
But who may abide the Day of His Coming?
And who shall stand when He appeareth?
For He is like a Refiner's Fire.
Malachi 3: 2

7 **Chorus**
And He shall purify the Sons of Levi,
that they may offer unto the Lord an Offering in Righteousness.
Malachai 3: 3

8 **Alto** (Annie Gill)
Behold, a Virgin shall conceive, and bear a Son, and shall call
His name Emmanuel. God with us.
Isaiah 7: 14; Matthew 1: 23

9 **Alto** (Annie Gill)
O thou that tellest good tidings to Zion, get thee up into the high Mountain: O thou that tellest good Tidings to Jerusalem, lift up thy Voice with Strength; lift it up, be not afraid: Say unto the Cities of Judah, Behold your God. ***Isaiah 40: 9***

10 **Bass**
O thou that tellest good tidings to Zion, Arise, shine for thy light is come,
and the Glory of the Lord is risen upon thee.
Isaiah 60: 1

11 **Bass** (Matthew Brook)
For behold, Darkness shall cover the Earth, and gross Darkness the People:
but the Lord shall arise upon thee, and His Glory shall be seen upon thee.
And the Gentiles shall come to thy Light,
and Kings to the Brightness of thy Rising.
Isaiah 60: 2-3

12 **Bass** (Matthew Brook)
The People that walked in Darkness have seen a great Light; And they that dwell in the Land of the Shadow of Death, upon them hath the Light shined.
Isaiah 9: 2

13 **Chorus**
For unto us a Child is born, unto us a Son is given; and the Government shall be upon His Shoulder; and His Name shall be called Wonderful, Counsellor,
The Mighty God, The Everlasting Father, The Prince of Peace.
Isaiah 9: 6

14 **Pifa** (Pastoral Symphony)

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15 **Soprano** (Susan Hamilton)
There were Shepherds abiding in the Field,
keeping Watch over their Flock by Night.
Luke 2: 8

.....

16 **Soprano** (Susan Hamilton)
And lo, the Angel of the Lord came upon them, and the Glory of the Lord shone round about them, and they were sore afraid.
Luke 2: 9

.....

17 **Soprano** (Susan Hamilton)
And the Angel said unto them: Fear not; for behold, I bring you good Tidings of great Joy, which shall be to all People. For unto you is born this Day,
in the City of David, a Saviour, which is Christ the Lord.
Luke 2: 10-11

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18 **Soprano** (Susan Hamilton)
And suddenly there was with the Angel a Multitude of the heav'nly Host, praising God and saying:
Luke 2: 13

.....

19 **Chorus**
Glory to God in the Highest, and Peace on Earth, Good Will towards Men!
Luke 2: 4

.....

20 **Soprano** (Susan Hamilton)
Rejoice greatly, O Daughter of Sion, shout, O Daughter of Jerusalem, behold, thy King cometh unto thee: He is the righteous Saviour;
and He shall speak Peace unto the Heathen.
Zechariah 9: 9-10

21 **Soprano** (Clare Wilkinson)
Then shall the Eyes of the Blind be open'd, and the Ears of the Deaf unstopped;
Then shall the lame Man leap as an Hart,
and the Tongue of the Dumb shall sing.
Isaiah 35: 5-6

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22 **Soprano** (Clare Wilkinson)
He shall feed His flock like a Shepherd, and He shall gather the Lambs
with his Arm, and carry them in his Bosom,
and gently lead those that are with young.
Isaiah 40: 11

Come unto Him, all ye that labour, come unto Him that are heavy laden,
and He will give you Rest. Take his Yoke upon you, and learn of Him,
for he is meek and lowly of Heart, and ye shall find Rest unto your Souls.
Matthew 11: 28-29

.....

23 **Chorus**
His Yoke is easy, his Burthen is light.
Matthew 11: 30

PART THE SECOND

24 **Chorus**
Behold the Lamb of God, that taketh away the Sin of the World.
John 1: 29

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25 **Alto** (Clare Wilkinson)
He was despised and rejected of Men, a Man of Sorrows,
and acquainted with Grief.
Isaiah 53: 3

He gave his Back to the Smiters, and His Cheeks to them that
plucked off the Hair: He hid not His Face from Shame and Spitting.
Isaiah 50: 6

26 **Chorus**
Surely He hath borne our Griefs and carried our Sorrows:
He was wounded for our Transgressions, He was bruised for our Iniquities;
the Chastisement of our Peace was upon Him.
Isaiah 53: 4-5

27 **Chorus**
And with His Stripes we are healed.
Isaiah 53: 5

Chorus
All we, like Sheep, have gone astray, we have turned ev'ry one to his own Way,
and the Lord hath laid on Him the Iniquity of us all.
Isaiah 53: 6

29 But who may abide

1 **Tenor** (Nicholas Mulroy)
All they that see Him laugh Him to scorn; they shoot out their Lips,
and shake their Heads, saying:
Psalm 22: 7

2 **Chorus**
He trusted in God, that He would deliver him: let Him deliver him, if he delight in Him.
Psalm 22: 8

3 **Soprano** (Susan Hamilton)
Thy Rebuke hath broken His Heart; He is full of Heaviness: He looked for some
to have Pity on Him, but there was no Man, neither found He any to comfort Him.
Psalm 69: 20

4 **Soprano** (Susan Hamilton)
Behold, and see if there be any Sorrow like unto His Sorrow!
Lamentations 1: 12

5 **Soprano** (Susan Hamilton)
He was cut off out of the Land of the Living:
For the Transgressions of thy People was He stricken.
Isaiah 53: 8

6 **Soprano** (Susan Hamilton)
But Thou didst not leave His Soul in Hell,
nor didst Thou suffer Thy Holy One to see Corruption.
Psalm 16: 10

7 **Chorus**
Lift up your Heads, O ye Gates, and be ye lift up, ye everlasting Doors,
and the King of Glory shall come in. Who is this King of Glory?
The Lord Strong and Mighty, the Lord Mighty in Battle.

Lift up your Heads, O ye Gates, and be ye lift up, ye everlasting Doors,
and the King of Glory shall come in! Who is this King of Glory?
The Lord of Hosts: He is the King of Glory.
Psalm 24: 7-10

8 **Tenor** (Nicholas Mulroy)
Unto which of the Angels said He at any Time, Thou art my Son,
this Day have I begotten Thee?
Hebrews 1: 5

9 **Chorus**
Let all the Angels of God worship Him.
Hebrews 1: 6

10 **Bass** (Matthew Brook)
Thou art gone up on High; Thou hast led Captivity captive,
and received Gifts for Men, yea, even for thine Enemies,
that the Lord God might dwell among them.
Psalm 68: 19

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11 **Chorus**
The Lord gave the Word: Great was the Company of the Preachers.
Psalm 68: 11

.....

12 **Soprano, Alto** (Annie Gill, Heather Cairncross)
How beautiful are the feet of him that bringeth glad tidings of salvation
that saith unto Sion, thy God reigneth! Break forth into joy!
Glad tidings thy God reigneth!
Isaiah 52: 7-9

.....

13 **Bass** (Edward Caswell)
Why do the Nations so furiously rage together?
Why do the People imagine a vain Thing?
The Kings of the Earth rise up,
and the Rulers take Counsel together against the Lord, and His Anointed.
Psalm 2: 1-2

.....

14 **Chorus**
Let us break their Bonds asunder, and cast away their Yokes from us.
Psalm 2: 3

.....

15 **Tenor** (Nicholas Mulroy)
He that dwelleth in Heaven shall laugh them to scorn; the Lord shall have them
in Derision. Thou shalt break them with a Rod of Iron; thou shalt dash them in
Pieces like a Potter's vessel.
Psalm 2: 4, 9

16 **Chorus**
Hallelujah! for the Lord God Omnipotent reigneth, The Kingdom of this World is become the Kingdom of our Lord and of His Christ; and He shall reign for ever and ever, King of Kings, and Lord of Lords. Hallelujah!
Revelation 19: 16; 11: 15; 19: 6

PART THE THIRD

17 **Soprano** (Susan Hamilton)
I know that my Redeemer liveth, and that He shall stand at the latter Day upon the Earth. And tho' Worms destroy this Body, yet in my Flesh shall I see God.
Job 19: 25-26

For now is Christ risen from the Dead, the First Fruits of them that sleep.
Corinthians 15: 20

18 **Chorus**
Since by Man came Death, by Man also came the Resurrection of the Dead. For as in Adam all die, even so in Christ shall all be made alive.
Corinthians 15: 21-22

19 **Bass** (Matthew Brook)
Behold, I tell you a Mystery: We shall not all sleep, but we shall all be chang'd, in a Moment, in the Twinkling of an Eye, at the last Trumpet.
Corinthians 15: 51-52

20 **Bass** (Matthew Brook)
The Trumpet shall sound, and the Dead shall be rais'd incorruptible, and We shall be chang'd. For this corruptible must put on Incorruption, and this Mortal must put on Immortality.
Corinthians 15: 52-53

21 **Alto** (Annie Gill)
Then shall be brought to pass the Saying that is written,
Death is swallow'd up in Victory.
1 Corinthians 15: 54

22 **Alto, Tenor** (Annie Gill, Nicholas Mulroy)
O Death, where is thy Sting? O Grave, where is thy Victory?
The Sting of Death is Sin, and the Strength of Sin is the Law.
Corinthians 15: 55-5

23 **Chorus**
But Thanks be to God, who giveth Us the Victory through our Lord Jesus Christ.
Corinthians 15: 57

24 **Soprano** (Clare Wilkinson)
If God be for us, who can be against us? Who shall lay anything to the Charge of God's Elect? It is God that justifieth. Who is he that condemneth?

It is Christ that died, yea rather, that is risen again,
who is at the Right Hand of God, who makes intercession for us.
Romans 8: 31/33-34

25 **Chorus**
Worthy is the Lamb that was slain, and hath redeemed us to God by His Blood, to receive Power, and Riches, and Wisdom, and Strength, and Honour, and Glory, and Blessing. Blessing and Honour, Glory and Pow'r, be unto Him that sitteth upon the Throne, and unto the Lamb, for ever and ever. Amen.
Revelation 5: 12-14

26 **Chorus**
Amen.

27 He that dwelleth in heaven shall laugh them to scorn.

28 Thou shalt break them with a rod of iron.

EDITION: Center for Computer Assisted Research in the Humanities at Stanford University.
Editors: Nicholas McGegan, John Roberts and Eleanor Selfridge-Field.
Further revised, corrected and adapted for the Dublin version by John Butt.

Dunedin Consort and Players

director	John Butt
leader	Simon Jones
soprano	Libby Crabtree, Anna Crookes, Susan Hamilton
alto	Heather Cairncross*, Annie Gill, Anne Lewis, Clare Wilkinson
tenor	Malcolm Bennett, Nicholas Mulroy, Warren Trevelyan-Jones
bass	Matthew Brook, Edward Caswell**, Eamonn Dougan
violin 1	Simon Jones, Ruth Slater, Sarah Bevan-Baker, Nia Lewis
violin 2	Andrea Morris, Persephone Gibbs, Kirstin Deeken
viola	Jane Rogers, Nicola Blakey
cello	Jonathan Manson, Catherine Jones
double bass	Christine Sticher
trumpet	Chris Dicken, Paul Sharp
timpani	Alan Emslie
harpsichord	John Butt
organ	John Langdon

*soloist in *How beautiful are the feet*

**soloist in *Why do the nations*

Founded in 1996 by Susan Hamilton and Ben Parry, the Dunedin Consort has been hailed by critics as "a group that has done so much to transform the vocal life of Scotland". The dynamic ensemble has rapidly established its presence in the artistic life of its home country, appearing in venues throughout Scotland, from remote Highland churches to major concert halls. Under the guidance of its current artistic directors John Butt and Susan Hamilton, it continues to perform a diverse repertoire that ranges from Medieval and Renaissance music to newly commissioned works. Since John Butt's arrival in 2003 the

Consort has been focusing on giving more historically informed performances of Baroque music – his field of expertise.

The Consort has appeared at festivals in Belgium, Canada, France, Italy and Spain as well as at the Edinburgh International Festival. It has worked in collaboration with ensembles including the BBC Scottish Symphony Orchestra, Sinfonia 21, Scottish Ensemble, Paragon Ensemble, Florilegium, La Serenissima and the Scottish Chamber Orchestra, has appeared on television programmes on BBC 2 and BBC *4* and been broadcast on BBC Radio 3 and BBC Scotland.

Educational and outreach projects are an integral part of the consort's work in the Scottish community. In winter 2002 *The People's Mass*, a collaboration involving six Scottish-based composers, was performed with childrens choirs throughout the country. More recently, Dunedin worked on Harvey Brough's *Requiem in Blue* with pupils from a variety of different schools and backgrounds; a project that culminated in a performance at the Usher Hall, Edinburgh involving nearly 300 children.

The consort has recorded works by Copland and Barber for Linn Records and appears on the recordings of Mozart's operas *Il Seraglio* and *Idomeneo* made by conductor Sir Charles Mackerras and the Scottish Chamber Orchestra. Recent releases include music by William Byrd and Thomas Tallis and a recording of *The Peoples Mass*, both for the Delphian label.

John Butt director

John Butt is Gardiner Professor of Music at the University of Glasgow having previously worked at the Universities of California at Berkeley and Cambridge. He has published four books with Cambridge University Press, most relating to Bach, the German baroque, or issues of performance. The latest, *Playing with History*, is a cultural study of historically-informed performance, which was

shortlisted for the book prize of the British Academy in 2003. He is also editor or co-editor for both the Oxford and Cambridge Companions to Bach, and *The Cambridge History of Seventeenth-Century Music*. He is currently writing a book on Bach's Passions and their relation to the development of modernity.

As a performer, John has made 11 recordings on organ, harpsichord and clavichord with the French label Harmonia Mundi. His most recent solo recordings are the Bach organ toccatas, Schübler chorales, Elgar's complete organ music and two programmes for the BBC. As a soloist or guest conductor he has featured with many orchestras, institutions and festivals, including the San Francisco Symphony, St Paul Chamber Orchestra, Philharmonia Baroque, Royal Scottish Academy of Music and Drama, Göttingen Handel Festspiele, the Carmel Bach Festival and the Berkeley Festival, where he directed a newly discovered Scarlatti opera. He has been elected to Fellowships of the British Academy and of the Royal Society of Edinburgh. In 2003 he received the Royal Musical Association's Dent Medal. John is an Artistic Director of the Dunedin Consort.

Susan Hamilton soprano

Susan Hamilton is a noted soloist specialising in baroque and contemporary music. Based in Edinburgh, she appears frequently in Britain and Europe and has performed at major international festivals in Europe, Japan, Australia and the USA.

She has worked with many groups including A Sei Voci, Collegium Vocale Ghent, Florilegium, Gabrieli Consort and Players, King's Consort, New London Consort, Il Gardellino, Ricercar Consort, Ensemble Plus Ultra and the LSO. She has also worked under the direction of Philippe Herreweghe, Sir John Eliot Gardiner, Tom Koopman and Rafael Frühbeck de Burgos.

A well known exponent of contemporary music, she has worked with Pascal Dusapin, Peter Nelson, Ronald Stevenson, Witold Lutosławski

and James MacMillan (in the premiere of *in angustiis …II* for the Edinburgh International Festival). She broadcasts regularly and has recorded for: Astree-Auvidis, Harmonia Mundi, Hyperion, Linn, Ricercar and Virgin Classics. Recent releases include *Ae Gowden Lyric*, songs by Ronald Stevenson with John Cameron on Delphian Records and a recording of Haydn's Scots songs with Philippe Pierlot on Flora.

Susan is co-founder and an Artistic Director of the Dunedin Consort.

Annie Gill contralto / mezzo-soprano

Recently returned from *Les Jeunes Voix du Rhin*, the Opera Studio and young artists programme at L'Opéra National du Rhin in Strasbourg, Annie Gill was born in Edinburgh and studied at Lancaster University and 'the Knack' at ENO. She completed her postgraduate studies at the RNCM. Annie has sung the roles of Valletto and Amore in *L'incoronazione di Poppea* with the Opéra National du Rhin, directed by David McVicar and conducted by Rinaldo Alessandrini. In the same season with ONR she sang the role of Annio in Gluck's *Clemenza di Tito* and gave performances of Phaedra by Benjamin Britten with the Symphony Orchestra of Mulhouse. With *Les Jeunes Voix du Rhin*, she has performed the roles of Mercédès and Tisbe, as well as *La Périchole*, directed by Yves Coudray. She has created various roles with the ENO Contemporary Opera Studio and at the RNCM sung the principal role in Martin Butlers *A Better Place*. Annie has covered the role of Hermia at Glyndebourne and is a member of the Glyndebourne Festival Chorus. She has given a concert of Offenbach arias with the Symphony Orchestra of Mulhouse at La Filature, and appeared in a staged opera gala with the ensemble of the Staadt Theater, Freiburg and the Philharmonic Orchestra of Freiburg.

Equally at home in the concert repertoire, in October of last year Annie sang the Mozart Coronation Mass with Kristofer Wahlander and the

St Petersburg Festival Orchestra in St Petersburg. Other recently performed works include the Mozart *Requiem* with the Manchester Camerata, Rossini's *Petite Messe Solennelle*, Bach's *B minor Mass* and Handel's *Messiah*.

Annie has given recitals of French song in Strasbourg, Mulhouse and Colmar after a series of masterclasses with Antoine Palloc, with whom she continues to collaborate. She performed the Ciganské melodie of Dvorák in Colmar.

Annie is a major scholar of the Peter Moores Foundation.

Clare Wilkinson contralto / mezzo-soprano

Clare Wilkinson studied at Trinity College, Cambridge and Trinity College of Music, London. She now enjoys a busy schedule of concerts and tours. She has worked as a soloist with many distinguished ensembles: The English Baroque Soloists (with John Eliot Gardiner), Les Talens Lyriques (with Christophe Rousset), Gurzenich-Orchester Koln (with Markus Stenz) the William Byrd Singers (with Stephen Wilkinson), Florilegium, The Hanover Band, Fretwork, Musica Antiqua of London, Maresienne Consort and the Rose Consort of Viols.

A passionate consort singer, Clare is a member of I Fagiolini (winners of The Royal Philharmonic Society Ensemble Award, 2006). Recent projects with the group include the critically acclaimed "secret theatre" piece *The Full Monteverdi*. She is also a member of Trinity Baroque, Dunedin Consort, Alamire and Ensemble Plus Ultra.

Clare features on numerous recordings, notably *Fire and Ice* (Signum) and *A Songbook for Isabella*, both with Musica Antiqua of London. Recordings include *Cruel Amour* (Signum) – airs by Sebastien le Camus with the Maresienne Consort, Verdelot lute songs with Alamire's, *Flaming Heart* (Chandos), Monteverdi with I Fagiolini and English consort songs with the Rose Consort of Viols.

Nicholas Mulroy tenor

Born in Liverpool, Nicholas was a chorister at the city's Metropolitan Cathedral, and a Choral Scholar at Clare College, Cambridge, where he read Modern Languages. He then trained at the RAM, where prizes include the 2005/6 NFMS Making Music Award, RAM Gill Culpin Award, MBF-administered Sybil Tutton and Ian Fleming Charitable Trust Awards. Nicholas currently studies with Philip Doghan and Jonathan Papp.

Nicholas' recent concert appearances include Evangelist in Bach *Johannes-Passion* (OAE, Hanover Band and London Mozart Players), *Matthäus-Passion* (Dunedin Consort and Chester Cathedral), Mozart *Requiem* (London Mozart Players), Charpentier Cantatas (Emanuelle Haim–Aldeburgh Festival), Rautavaara *Vigilia* (UK première–Stephen Layton), Monteverdi *Vespers* at the BBC Proms, Handel *Messiah* (Hamburg, London Handel Orchestra and Usher Hall), Berlioz *L'Enfance du Christ* (CUCO), Purcell *Hail, Bright Cecilia* (Dartington Festival) and Bach *Magnificat* (CBSO–also for BBC Radio 3).

A committed recitalist, his repertoire includes Dvorak's *Biblical Songs*, Schubert's *Die Schöne Müllerin*, Britten's *Serenade for Tenor, Horn and Strings* and *Seven Sonnets of Michelangelo*, Schumann's *Liederkreis Op.39*, and *Op.24*, Beethoven's *An die ferne Geliebte* and Vaughan Williams' *On Wenlock Edge*. He has appeared as a soloist in festivals in Ambronnay, Innsbruck, Kilkenny, Chichester, Bruges, Cheltenham, Salamanca and Edinburgh. Operatic roles include Mozart's Ferrando, Tamino, and Belmonte as well as Monostatos (with Colin Davis) and Belfiore in *La Finta Giardiniera* (RAO). Modern roles include Tenor Actor in Judith Weir's *A Night at the Chinese Opera* and the title role in Milhaud's *Le Pauvre Matelot* (BAC). Future plans include the role of le Chevalier de la Force in Poland (Jan Latham-Koenig).

Matthew Brook bass

Matthew Brook has appeared as a soloist, recitalist, and concert artist throughout Europe, Australia, South Africa and the Far East. He has worked with conductors including Richard Hickox, Charles Mackerras, Philip Pickett, Harry Christophers, Jean-Bernard Pommery, Paul McCreesh, Wolfgang Seeliger, Christopher Robinson and David Willcocks. He has performed with the London Symphony Orchestra, the Royal Philharmonic, the Bournemouth Symphony, the Orchestra of the Age of Enlightenment, the Orchestre Nationale de Lille and the Darmsadt Konzertchor, and has sung with ensembles including The Gabrieli Consort, The Sixteen, New London Consort, Dunedin Consort, The Tallis Scholars, The Cardinall's Musick and the Academy of Ancient Music. He is also a member of the internationally acclaimed group I Fagiolini and an active song recitalist with his accompanist, Anna Markland, former BBC Young Musician of the Year.

Matthew has performed at many music festivals, including Edinburgh, Cheltenham, Brighton, Utrecht, BBC Proms, Ambronnay, La Chaise Dieu and Bermuda. He also appears regularly at the Three Choirs Festival, often singing newly commissioned works, most recently, songs by Francis Grier and Anthony Powers. The number of operatic roles that Matthew has performed is equally extensive: Polyphemus, Ismeron, Aeneas, Eugene Onegin, Noye, Papageno, Figaro, Leporello, John Bunyan and Lord Hategood (*Pilgrim's Progress*), Melchior, Young Sam (Bernstein's *A Quiet Place*, British Premiere), Antenor (Walton's *Troilus and Cressida*, with the Philharmonia Orchestra for the BBC), Calkas, and the Vicar in Britten's *Albert Herring*. Recent recordings and broadcasts include Mozart's *Requiem* with Tenebrae and the Chamber Orchestra of Europe for Warner Classics and Berlioz's *L'Enfance du Christ* with the BBC National Orchestra of Wales for BBC television. As a soloist, Matthew has recorded for Chandos, Hyperion, Naxos and EMI.

Dunedin Consort Subscription List

Messiah Recording

Sinfonia, Gabriele Kuhn; *Comfort ye*, Joan MacDonald; *Ev'ry valley*, Sandy MacDonald; *Thus saith the Lord*, Dr Mike Radcliffe; *And He shall purify*, Brian Charlesworth; *Behold a virgin*, Jim and Jennifer Gray; *For behold, darkness*, Roger Robertson; *The people that walked*, Robert Robertson; *For unto us*, Sir Muir Russell; *Pifa*, Anonymous; *There were shepherds*, Carolyn Coxon; *And lo, the angel*, Margaret and Joe Aronson; *And Suddenly*, Margaret and Joe Aronson; *And the angel*, John and Muriel Hamilton; *Glory to God*, Sir Gerald Elliot; *Rejoice greatly*, Melanie Webster; *Then shall the eyes*, Rosie and Richard Leavett; *He shall feed his flock*, Judith Brearley; *He was despised*, Sandy and Joan MacDonald; *All they that see him*, Sir Lewis Robertson; *Thy rebuke, and Behold and see*, Thirkleby Trust; *He was cut off*, Lousia Pearson; *But thou didst not leave*, Chiene and Tait; *Unto which of the angels*, Carolyn Coxon; *Let all the angels of God*, The Plum Trust; *How beautiful are the feet*, Eileen Russell; *Why do the nations*, Colin Mumford; *He that dwelleth in heaven*, Margaret Cantlay; *Hallelujah*, Eric G. Anderson, Be-ba-Boom, Patricia Butt, John Butters; Edna Cromarty, John and Audrey Dilks, Maria Elgin, Martin Haldane, Lady Hope, Sir Raymond and Lady Johnstone, Andrew Kerr, Anne Leahy, Christine Lessels, Mr and Mrs V. Lewis, Mrs Evelyn Matheson, Mary MacDonald, Kirsteen McCue, Patricia McCue, Harvey McGregor, Doug and Joan Morrice, Omni Music - www.music-first.com, Nora Radcliffe, Liz Rogers, George & Mary Russell, William AP Weatherston, The John Younger Trust, Anonymous; *I know that my redeemer liveth*, Paul Broda, Susie Lendrum; *Behold I tell you a mystery*, Lousia Pearson; *The trumpet shall sound*, Anne Clutterbuck; *Then shall be brought to pass*, Alison Bromage; *If God be for us*, C.D.Leeming; *Amen*, F.M.Blackwood.

Special thanks also to:
R&SB Charitable Trust, Alastair Harper, Roy O'Neil and
Scottish Arts Council National Lottery Fund

Recorded at Greyfriars Kirk, Edinburgh, UK: 1-4 May 2006. Produced and Engineered by Philip Hobbs.
Post-Production by Julia Thomas at Finesplice Ltd. Project Management: Caroline Dooley.

Cover image: The Tribute Money, 1629 (oil on panel), Rembrandt Harmensz. van Rijn (1606-69) /
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www.dunedin-consort.org.uk

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Berlioz:
L'enfance du Christ

Robin Ticciati & Scottish Chamber Orchestra
Berlioz: Les nuits d'été
& La mort de Cléopâtre

Wolfgang Amadeus Mozart
Symphonies 29, 31 'Paris', 32, 35 'Haffner' & 36 'Linz'
SCOTTISH CHAMBER ORCHESTRA
Sir Charles Mackerras

Sir Charles Mackerras & Scottish Chamber Orchestra
Mozart: Symphonies 29,
31 (Paris), 32, 35 (Haffner)
& 36 (Linz)

Sir Charles Mackerras & Scottish Chamber Orchestra
Mozart:
Symphonies 38 –41

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J.S. Bach:
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